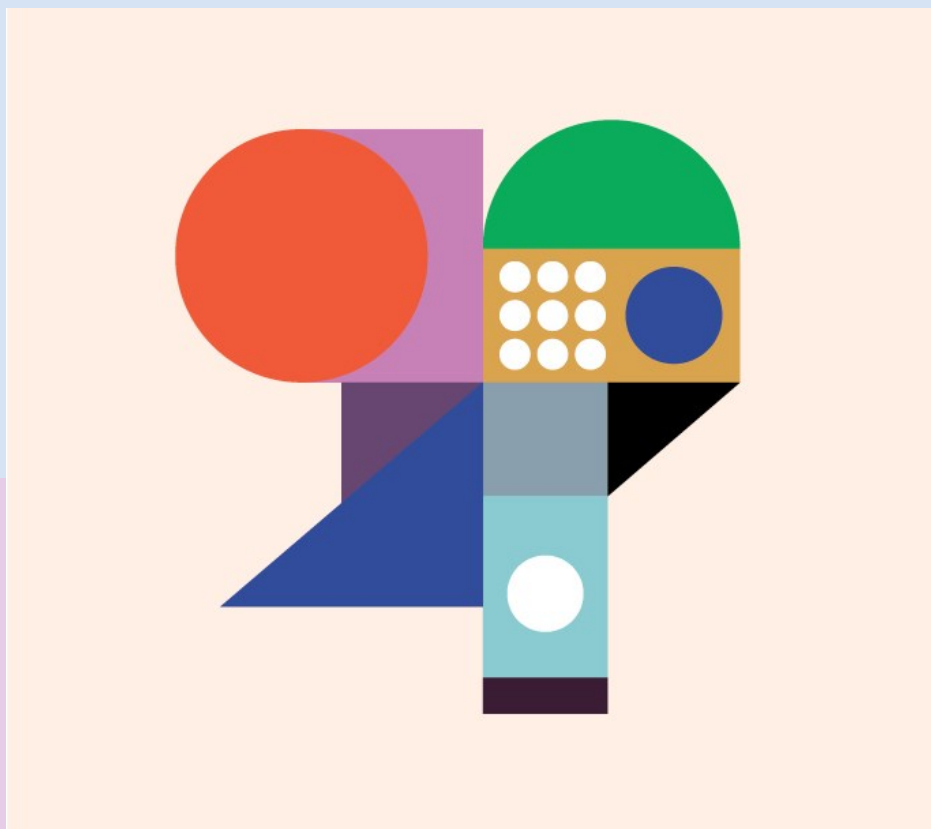


Goulburn Regional Art Gallery presents...

5 nov. 2021—8 jan. 2022

# Goulburn Bustle 2021



Art Trail



## About the Art Trail

This Art Trail has been developed for *Goulburn Bustle 2021* and prepared by Sally O'Neill, Education Officer. O'Neill has a Bachelor of Fine Arts majoring in Painting and Drawing from College of Fine Arts at the University of New South Wales and Certificate III in Early Childhood. She has extensive experience developing and delivering Education Programs for regional and public galleries.

The resource includes practical and theoretical activities for all ages and can be used before and after visiting the Gallery.

### What is a permanent collection?

*Goulburn Bustle 2021* is an exhibition showcasing artworks from the Goulburn Regional Art Gallery permanent collection. What is a permanent collection? Unscramble the letters below to make some words relating to the collection.

GLANOERI                    \_ \_ \_ \_ \_

TRA                            \_ \_ \_

LCAOL                        \_ \_ \_ \_ \_

CPTLURUES                \_ \_ \_ \_ \_ \_ \_

GNPTNIAI                 \_ \_ \_ \_ \_

NTINADOO                 \_ \_ \_ \_ \_

SRACEMIC                 \_ \_ \_ \_ \_

SICQAUOITIN             \_ \_ \_ \_ \_ \_ \_ \_

EUSTQBE                    \_ \_ \_ \_ \_

VTAONSNCOERI         \_ \_ \_ \_ \_ \_ \_ \_



### What is 'bustle'?

Circle all the synonyms for 'bustle' from the list below:

- |          |            |
|----------|------------|
| Rush     | Leg        |
| Dash     | Flurry     |
| Move     | Action     |
| Kiss     | Cat        |
| Activity | Excitement |

## What's in the collection find-a-word

Get to know the artists in the permanent collection in a fun find-a-word.

Hundreds of artists are represented in the collection. Find the last names listed in the find-a-word.

SECCOMBE

YOUNG

VASSALLO

THOMPSON

CONROY

ADOLPHS

TIPPETT

BARTON

MCINTYRE

LUFF

YOKOYAMA

QUILTY

MUNRO

ADAMSON

STEVENS

W	R	O	E	B	L	A	H	S	A	N	D	S	A	E	N
A	P	C	E	A	O	A	O	S	H	P	L	O	D	A	T
R	U	L	Y	R	N	S	O	E	D	T	Y	C	A	O	T
R	T	L	T	T	G	E	D	H	E	N	O	R	M	R	E
E	R	E	L	O	H	C	A	A	M	O	K	I	S	T	P
N	A	B	I	N	S	C	S	N	A	S	O	C	O	O	P
O	H	U	U	K	I	O	N	K	I	P	Y	H	N	N	I
Y	F	M	Q	E	M	M	E	E	S	M	A	T	I	O	T
A	B	F	C	E	A	B	V	R	T	O	M	O	H	G	M
M	O	R	U	N	E	E	E	S	R	H	A	N	N	G	C
E	Y	Y	I	L	B	O	T	R	E	T	G	I	N	N	I
M	D	O	L	L	A	S	S	A	V	R	K	U	W	E	N
S	U	H	T	S	D	R	A	W	D	E	O	T	A	S	N
E	E	N	C	U	L	L	E	N	I	Y	N	O	R	L	I
E	Y	T	R	E	R	Y	T	N	I	C	M	B	D	O	S
E	D	I	N	O	L	A	H	Y	C	O	N	R	O	Y	R

There are also plenty of artists last names from the permanent collection hidden in the find-a-word that aren't on the list. How many can you find?

---

---

---

---

---

---

---

---

---

---

## Making meaning

We know the words but what do they mean? How would you explain the following terms?

Permanent \_\_\_\_\_

\_\_\_\_\_

Collection \_\_\_\_\_

\_\_\_\_\_

## Galleries

There are many types of galleries that exist for different reasons. Make a list of characteristics under each of the three types of galleries below.

Regional or public

Commercial

Artist-run initiatives

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



Ben Quilty, *Skull Rorschach*, 2009, oil on linen, 60 x 50 cm each, Purchased 2009.

## Exhibition curation

*Goulburn Bustle 2021* has been curated by the Gallery team. To curate means to assemble, catalogue, manage and display works of art.

Have a go at curating your own exhibition. You will need internet access, art books or magazines for this activity:

What is the title of your exhibition \_\_\_\_\_

What is the theme \_\_\_\_\_

Where will it take place \_\_\_\_\_

Who is your primary audience \_\_\_\_\_

Which artists and/or work would you like to include \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Gallery life

There are a range of people that work within a Gallery. Do you know what each of the positions below are responsible for?

Gallery Director

\_\_\_\_\_

Gallery Officer

\_\_\_\_\_

Programs and Exhibitions Coordinator

\_\_\_\_\_

Education Officer

\_\_\_\_\_

Outreach Coordinator

\_\_\_\_\_

Casual Gallery Officer

\_\_\_\_\_

**Goulburn Bustle 2021 was curated by the Gallery team. For this Art Trail, staff were asked to pick one work from the exhibition to share with you.**

## **Janenne Gittoes**

Gallery Officer

### **Who are you?**

I grew up in the Riverina on a sheep and cattle farm. I spent the first 30 years of my life in pony club, show horses and Australian stock horse and was always surrounded by arts and culture. I moved to Canberra in 1990 and then to Goulburn in 1991. I started work at the Goulburn Regional Art Gallery in April 2001 as Gallery Officer and have worked under each of the four Gallery Directors.

My love and knowledge of the arts has been enhanced by my

husband Andrew, a recognised woodworker who has pieces in collections around the world and a keen knowledge of art, sculpture, furniture and design. Together we have collected a number of works of art in our private collection.



### **What work have you chosen?**

Graham Fransella's *Circus Figures* 2003

### **Why have you chosen this work?**

I have always liked Graham Fransella's work. Years ago my husband and I purchased a work by the artist called 'Head on rust'. It is a two panelled work on paper which we had framed. The work now hangs in our bedroom and is literally the first thing I see every morning. I chose this work in the collection as it reminds me of my work by Fransella. Both works feature the same motif of the abstracted head and shoulders. Unlike my work at home which has a lovely rust coloured background, 'Circus Figures' has a bright orange– my favourite colour!

## Look

Pretend you are visiting the Gallery and speaking to a friend on the phone. Describe the work to them \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Think

Graham Fransella uses abstracted shapes that are still recognisable as a human figure. In what ways do these shapes reflect the figure? How are they different? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Fransella is described as an 'abstract artist'. Explain what abstract art is, in your own words \_\_\_\_\_

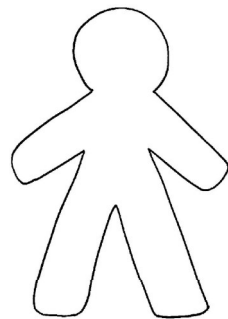
\_\_\_\_\_

\_\_\_\_\_



## Do

Create a collage with the figure motif. Trace a few copies of the figure below or draw your own. Cut out the shapes and arrange and glue onto a coloured piece of paper.



Graham Fransella, *Circus figures*, 2003, oil on linen, 36 x 30 cm, Donated through the Australian Government's Cultural Gifts program by Colin Simson, 2017.

# Hannah Gee

Programs and Exhibitions Coordinator

## Who are you?

I was born in Bathurst and raised in Bowral. I went to University of Wollongong for my undergrad and honours and then onto University of Sydney for a Masters.

Afterwards I did some contracting work for the Nicholson Museum and then worked at Alan Baker Art Gallery in Camden for about a year. I started as Programs and Exhibitions Coordinator at the Gallery in October 2018 .

I am a practising artist and my work is heavily inspired by my experiences on an artist in residency program in Athens and then an archaeological dig in Cyprus. I am interested in archaeology, repatriation, history and replication and use a variety of traditional techniques and new media. My work is interdisciplinary crossing drawing, animation, plaster casting and ceramics.



## What work have you chosen?

David Fairbairn's *VH.NO.6*, 2009

## Why have you chosen this work?

When I started at the Gallery, Fairbairn's work was hanging in the office where I sit. Because it's a portrait it became like a friend, so I was never alone. Although the work is a print, the line work reminds me a lot of the marks in my own line drawings. I employed this technique when I was in Athens as it allows me to build form quickly while retaining energy.

This work came down for the rebuild at the end of 2019 and I didn't see it for a while. In the couple of years since I would occasionally see it on the racks in the collection store. It was always like seeing an old friend you haven't seen in ages!



## Look

The print is a study in line and form. How has the artist built tone using line? \_\_\_\_\_

\_\_\_\_\_

The print is marked 5/20. What do these numbers mean? \_\_\_\_\_

\_\_\_\_\_

## Think

Who do you think the sitter is? What do you think their relationship is with the artist? \_\_\_\_\_

\_\_\_\_\_

Do you think the sitter and the artist spoke while the work was being made? What do you think they talked about? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Do

Ask someone you know well to sit for a portrait for you. Select a dry material that makes a solid mark like a pen or texta. Set a timer for five minutes and create a drawing of them. Like Fairbairn, you will need to layer your marks to create variances in light and dark areas.



David Fairbairn, *V.H. NO. 6*, 2009, zinc plate etching and aquatint, 32.5 x 24 cm, Donated by the artist, 2013.



# Sally O'Neill

Education Officer

## Who are you?

I am Goulburn, born and bred, completing my schooling at Bradfordville Public School and Trinity Catholic College. I went to the University of New South Wales in Sydney straight after high school to complete a degree in Fine Arts before moving back to Goulburn. Here I studied and worked in early childhood before starting a Bachelor of Nursing in Canberra. In 2013 I left my studies to take up my position here as Education Officer at the Goulburn Regional Art Gallery.

I am an artist working mostly in painting, drawing and animation. I have created a number of murals in and around Goulburn including one at PCYC Goulburn this year.

I have two cats, Patrick and Maggie and will be getting married at the end of January to my partner Cameron.

## What work have you chosen?

Cherry Hood's *Looking for Sam*, 2005-6

## Why have you chosen this work?

Cherry Hood won the Archibald prize in 2002 when I was in Year nine. That particular Archibald prize tour came to the Goulburn Regional Art Gallery and I remember looking up at the huge depiction of pianist Simon Tedeschi and thinking 'I want to learn to paint like that!'

When I started work in the Gallery I was so excited to see so many pieces by the artist in our permanent collection, especially *Looking for Sam*. Although not in the artist's iconic watercolour on paper, the painting is so true to the artist's style and subject. The painting is so encompassing and I love witnessing the diverse and powerful emotive reactions our audiences have to it.



## Look

There are some native animals hidden within the bush in Hood's painting. Which animals can you see? \_\_\_\_\_

How do you think Sam is feeling? What is the overall mood of the painting? What gives this impression? \_\_\_\_\_

## Think

The title of the work is *Looking for Sam*. Why do you think people are looking for Sam? Where is he? \_\_\_\_\_

Look up the artist Cherry Hood. How does *Looking for Sam* differ to other works by the artist? How is it similar?



Cherry Hood, *Looking for Sam*, 2005-2006, watercolour and oil on canvas, 180 x 220cm, Purchased 2009.

## Do

Write a short story titled *Looking for Sam* drawing inspiration from the painting

## **Sarah Ruberto**

Business Manager Marketing, Events and Culture

### **Who are you?**

Like Sally, I too am Goulburn born and bred, having started my schooling at St Peter & Paul's Primary School, then onto Marian College and was in the first graduating class of Trinity Catholic College.

Goulburn has always been my home, and I have a strong connection to it. My background is in tourism, marketing and events, and in more recent years moving into the arts, project management and construction management. I

lead Council's Marketing, Events and Culture team, and am very proud of the work that we do. For the last three months I have been spending my time in the Gallery with Sally, Hannah and Janenne – seeing the team work their magic has been a real treat.

Outside of work I am a mum to Pixie (7) and Archie (9), a wife and a proud Rotarian.

### **What work have you chosen?**

Dale Chihuly's *Imperial Iris Persian Slider*, 1999

### **Why have you chosen this work?**

I was fortunate to go to Phoenix Arizona USA in 2010 on a Rotary Exchange and toured the Phoenix Botanical Gardens. Whilst there, Chihuly had an exhibition throughout the garden which I remember so vividly. Incredible glass forms were placed throughout the Desert Garden, which provided a wonderful contrast against the brown landscape and majestic saguaros (cactus). It is something I will never forget, and I didn't realise we had a Chihuly in our permanent collection until recently.



**Look**

What is the difference between an organic shape and a geometric shape?  
Which inspires the form of *Imperial Iris Persian Slider*? \_\_\_\_\_

-----  
-----

Consider the work from all angles. Sketch the details you observe in the box opposite.

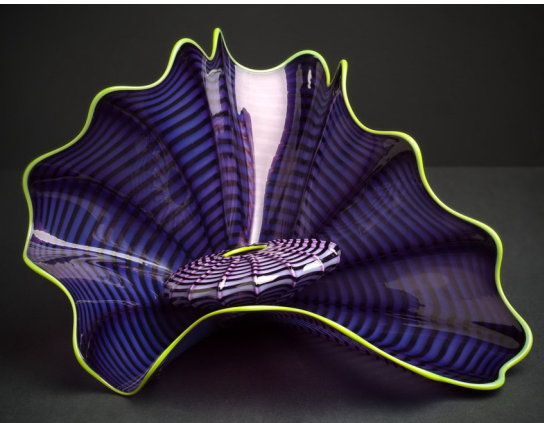
**Think**

Does the sculpture remind you of anything you have seen or heard about before? \_\_\_\_\_

-----  
-----  
-----  
-----



The work has a very unique title. What do you think *Imperial Iris Persian Slider* means? \_\_\_\_\_



-----  
-----  
-----  
-----

**Do**

Use a range of papers, a pair of scissors and tape to create a sculpture. Use a combination of soft shapes, bright colours and asymmetry like Chihuly to inspire your form.

Dale Chihuly, *Imperial Iris Persian Slider*, 1999, blown glass, 30 x 18 x 28cm, Donated through the Australian Government Cultural Gifts program by Colin Simson, 2017.

# Yvette Dal Pozzo

Gallery Director

## Who are you?

Hello! I am the new Director at the Goulburn Regional Art Gallery. I am excited to work with the talented team to share the work of artists from the region and beyond.

Before coming to the Gallery I was living in Canberra and working at the National Gallery of Australia. I was the assistant curator working with co-curators Dr Deborah Hart and Elspeth Pitt on the major two-part exhibition *Know My Name: Australian Women Artists 1900 to Now* and was the editorial

assistant and contributor of the corresponding publication titled *Know My Name* (2020). I was also the coordinating editor Roger Butler's historical publication *Printed: images by Australian artists 1942-2020* (2021). In 2019, I was selected as a delegate to facilitate the Australia Pavilion as part of the 58th Venice Biennale.

I hold a Master of Art History and Curatorial Studies degree from the Australian National University and a Bachelor of Arts (Honours) degree from the University of Melbourne.

## What work have you chosen?

Sharon Adamson's *Wanampi Tjukurpa*, 2019

## Why have you chosen this work?

This painting by Sharon Adamson filled vibrant lilac and acidic yellow hues is pulsing with energy. It is a work from the collection that immediately captivated me. The work depicts *Wanampi Tjukurpa* or the water snake dreaming where *Wanampi*, an important ancestral being, is encouraging rainfall to fill the desert waterholes. In this vital work, I can almost see the snake moving through the evolving landscape.

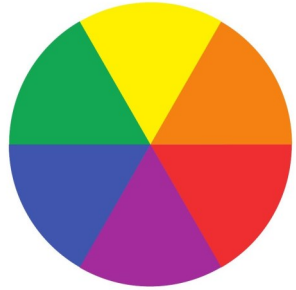




## Look

There are two main colours in the painting.  
What are they?

-----



Take a look at the colour wheel opposite. Where  
do these colours sit in relation to each other?

-----

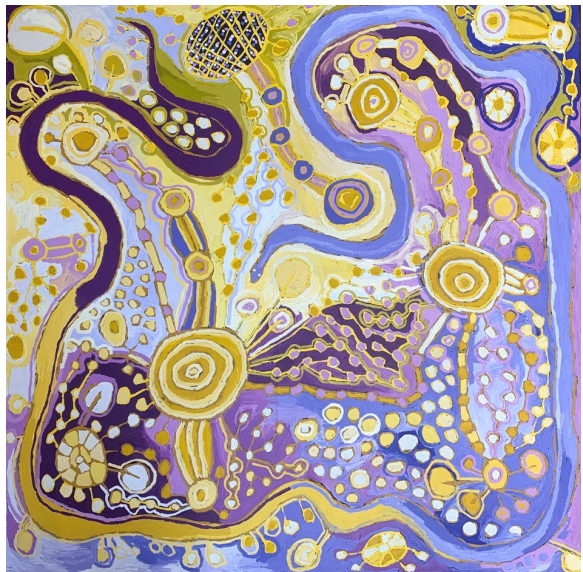
## Think

These colours are called complementary colours. These colours have a  
special effect when used together. How would you describe the use of  
the colours in the artwork? \_\_\_\_\_

-----

## Create

The painting represents *Wanampi Tjukurpa* the story of the rainbow  
serpent dreaming of the  
Pitjantjatjara speaking  
Anangu people. The story  
tells of the formation of  
important landmarks by  
the rainbow serpent  
including rock holes and  
water ways. The Wanampi  
are giant water snakes,  
sometimes more than 100  
metres in length, with  
sharp teeth, long manes  
and a rainbow colouration  
when angry.



Draw your interpretation  
of the rainbow serpent on a  
separate piece of paper.

Sharon Adamson, *Wanampi Tjukurpa*, 2019, acrylic on linen,  
198 x 198 cm, Purchased 2019.



Goulburn Regional Art Gallery is supported by the NSW government through Create NSW